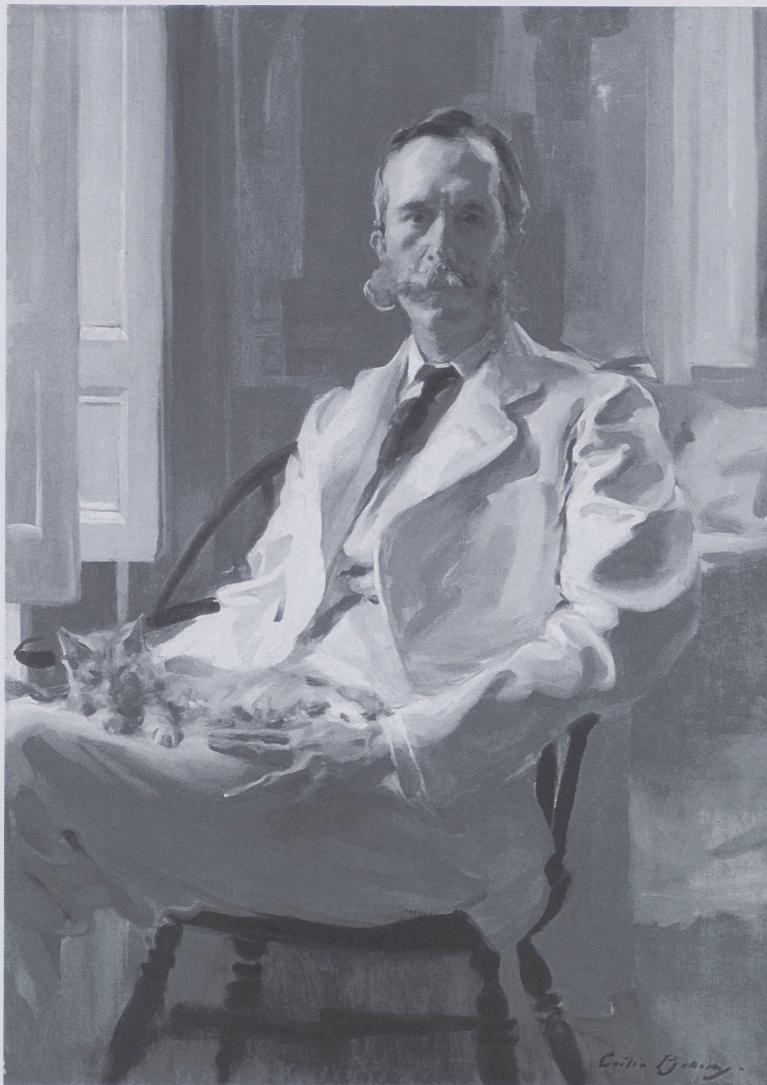




Current Exhibitions

Cover: One half of Yanagi Miva's colossal Elevator Girl House 1F, a diptych from 1997 that can be seen in The History of Japanese Photography (chromogenic photograph, 240 x 200 cm, National Museum of Modern Art, Kyoto). See p. 4.

Don't miss Cecilia Beaux's splendid *Man with the Cat* (Henry Sturgis Drinker) from The Gilded Age, which closes May 18 (1898, oil, h. 121.9 cm, Smithsonian American Art Museum, Bequest of Henry Ward Ranger through the National Academy of Design).



Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance

South Galleries, through May 4

Richly embellished manuscripts from medieval monasteries

The Gilded Age: Treasures from the Smithsonian American Art Museum

North Gallery, through May 18

Opulence and aspiration in American art of the late 19th and early 20th centuries
The Cleveland showing is supported in part by Dominion

The History of Japanese Photography

South Galleries, May 25–July 27

A groundbreaking exhibition probes the impact of history and culture on aesthetic style

MetaScape

Project 244, through June 15

Contemporary artists reinvigorate representations of the landscape

Points of Light: Sato Tokihiro Photographs

Gallery 105, through July 9

Everyday settings transformed by painting with light

Charles Isaacs and Carol Nigro Collection of American Photography

Gallery 103/104, through September 10

Early American photography of striking rarity and importance

From the Director

Dear Members,

To most of the world, photography from Japan is not well known, especially seminal works created before the 1950s. *The History of Japanese Photography*, opening May 25 in the south galleries, is the first exhibition in the West to chronicle Japan's extraordinary contributions to the history of the photographic medium. Jointly organized by the Museum of Fine Arts, Houston and the Japan Foundation, which have worked together since 1995 to bring the project to fruition, the show gathers nearly 200 works by 110 photographers. These range from mid 19th-century portraits and landscapes, to early 20th-century photographs that echo movements that prevailed in the United States and Europe during those years, to adventurous contemporary compositions. Complementing the exhibition, in nearby gallery 105, is Sato Tokihiro's *Points of Light*.

Cleveland's own extraordinary holdings of medieval manuscript leaves shown in gallery 216 is amplified by *Treasures of a Lost Art*, a show of illuminated manuscripts from the Metropolitan Museum in New York on view in the south galleries. It closes May 4, so don't miss it!

In our new **Project 244** gallery, *MetaScape* features four contemporary artists who approach the traditional subject of the landscape in unusual ways. One of the artists, Torben Giehler, will visit the museum to discuss his work in a free talk on Friday, May 16 at 7:00.

These next few weeks are your last chance to see *The Gilded Age: Treasures from the Smithsonian American Art Museum*, featuring key works by the

Yutaka Sone's marble sculpture *Highway Junction 110-105*, five feet square and over 3,400 pounds, is installed outside **Project 244** for the *MetaScape* exhibition.

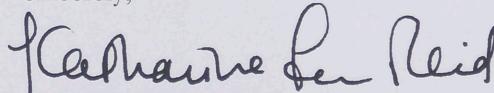
Yutaka Sone's marble sculpture *Highway Junction 110-105*, five feet square and over 3,400 pounds, is installed outside **Project 244** for the *MetaScape* exhibition.

great American masters, including Sargent, Homer, Eakins, Tanner, and Ryder; it is on view through May 18. In the last two rooms of the exhibition space, we present selections from Cleveland's own world-class collection of works from this period.

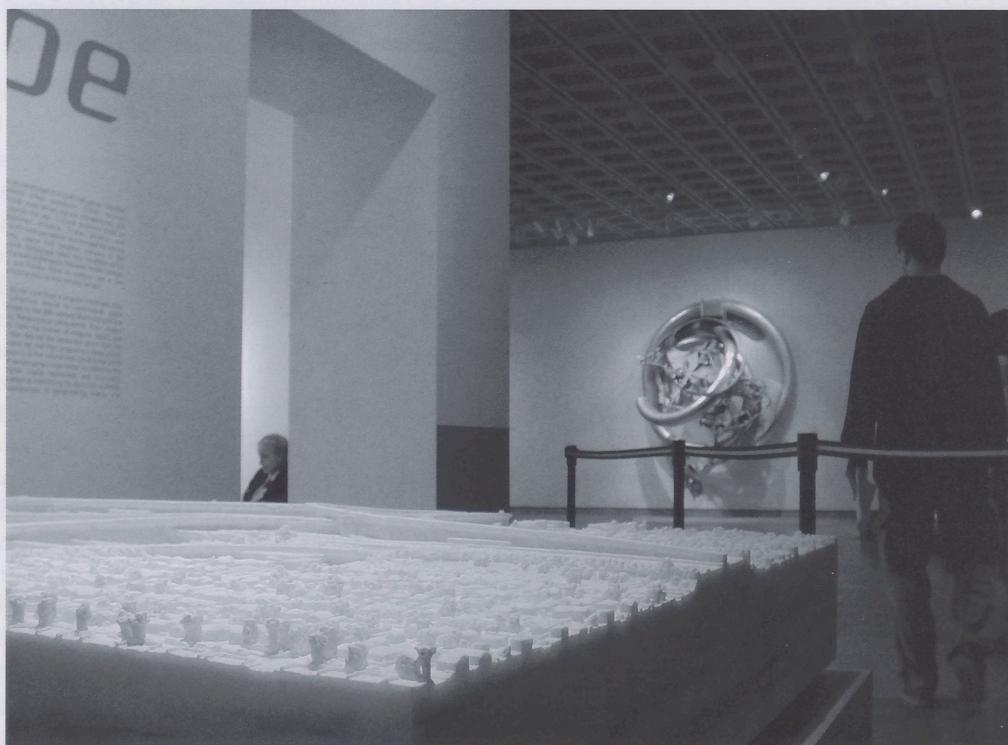
The musical arts department's Gala season wraps up with a performance by jazz pianist Fred Hersch on Wednesday the 7th. *Peace Will Be My Applause: The Soul of W. E. B. Dubois* is Friday, May 2 at 7:00. The play, by Margaret Ford Taylor with music directed by Glen A. Brackens, is produced by June Antoine and was commissioned by the Creative Writing Workshop Projects.

Finally, we have three fascinating film programs. Two are movies with live musical accompaniment, but the similarity ends there: on Friday the 9th, Peter Greenaway's recent adults-only film *M Is for Man, Music, and Mozart* is accompanied by the Oberlin Contemporary Ensemble; then, on Friday the 16th, the 1919 silent German classic *The Cabinet of Dr. Caligari* is accompanied by the trio Lingua. Between those events, on Saturday the 10th at 2:00, we have a visit by Oscar-nominated filmmaker Pete Docter, director of *Monsters, Inc.*, who will show animated short films and then discuss the inner workings of the famed computer-animation studio Pixar, including looks at the making of *Monsters, Inc.* and *Toy Story*.

Sincerely,



Katharine Lee Reid, Director





EXHIBITION

**The History of
Japanese
Photography**

May 25–July 27

The Lens of History



Influencing amateur photographers throughout Japan, Hirai Terushichi was a leading practitioner of a highly personal and expressive style dependent on the techniques and imagery of Western surrealism. In this witty, painterly exploration of his dreams and fancies, a feminine figure resting on a unicycle-like form stares intently into a vast blue sky accented by a bright quarter moon (*Fantasies of the Moon*, 1938, hand-painted gelatin-silver photograph, 39.4 x 31.9 cm, Tokyo Metropolitan Museum of Photography).

The History of Japanese Photography has been organized by the Japan Foundation and the Museum of Fine Arts, Houston. National sponsorship is provided by Continental Airlines. Additional funding is provided by the National Endowment for the Arts and the National Endowment for the Humanities. The Cleveland Museum of Art receives operating support from the Ohio Arts Council.

The wrenching evolution from a feudal society to an industrial nation and the trauma of modern war changed Japan's insular, inward artistic culture into the questing, skeptical interaction with the wider world we recognize in contemporary Japanese art.

No art form has recorded this epic transformation more vividly than photography. Opening at the museum later this month, *The History of Japanese Photography* brings this fascinating story to the West for the first time. This groundbreaking exhibition examines the 150-year evolution of photography in Japan, probing the impact of history and culture on aesthetic styles, the interaction of Japanese and Western photographers, and photography's links to other Japanese art forms. Some of the medium's most significant images are Japanese, yet, except for works by artists with international reputations, few are known outside Japan. In the show's accompanying catalogue—the first thorough Western-language chronicle of Japanese photogra-

phy—Anne Wilkes Tucker, the Gus and Lyndall Wortham Curator at the Museum of Fine Arts, Houston and one of the show's four curators, describes the shortcomings of photographic histories: "What we know about the history of photography is less than what remains to be discovered."

This exhibition, built on eight years of original and extensive research, will radically increase Western interest in Japanese photography. In Cleveland the show features 176 works by 110 photographers gathered from public and private collections around the world, revealing the aesthetic innovations of Japanese photographers and how their concerns paralleled or diverged from the Western photographic tradition.

After seeing photographs for the first time in 1854 with the arrival of U.S. Navy Commodore Matthew Perry, Japanese artists quickly embraced the medium. Following precedents set elsewhere in the world, portrait photography became popular immediately. Early images captured the final mo-

Acclaimed contemporary photographer Hatakeyama Naoya explored Tokyo's densely built environment from an unusual point of view, standing in concrete-lined culverts. The city's constricted space forced him to turn his 6 x 12 cm negative vertically as he worked. This luminous color photograph invites the viewer to consider the dualities depicted in the intriguing cityscape, such as below and above, earth and sky, liquid and solid, and natural and constructed (River Series, No. 4, 1993, chromogenic photograph, 100 x 49 cm, © Hatakeyama Naoya, Collection Welle, Germany).

Having established a reputation as one of Tokyo's best portrait photographers, Uchida Kuichi—among the first generation of photographers in Japan—was commissioned to make the first photographs of a Japanese ruler, the Emperor Meiji and the empress. The emperor was first photographed in traditional robes and later, in this image, in a Western military uniform (Portrait of the Emperor [Meiji], 1873, albumen photograph, 20 x 17.4 cm, Dawn Ishimaru Frazier, Los Angeles).

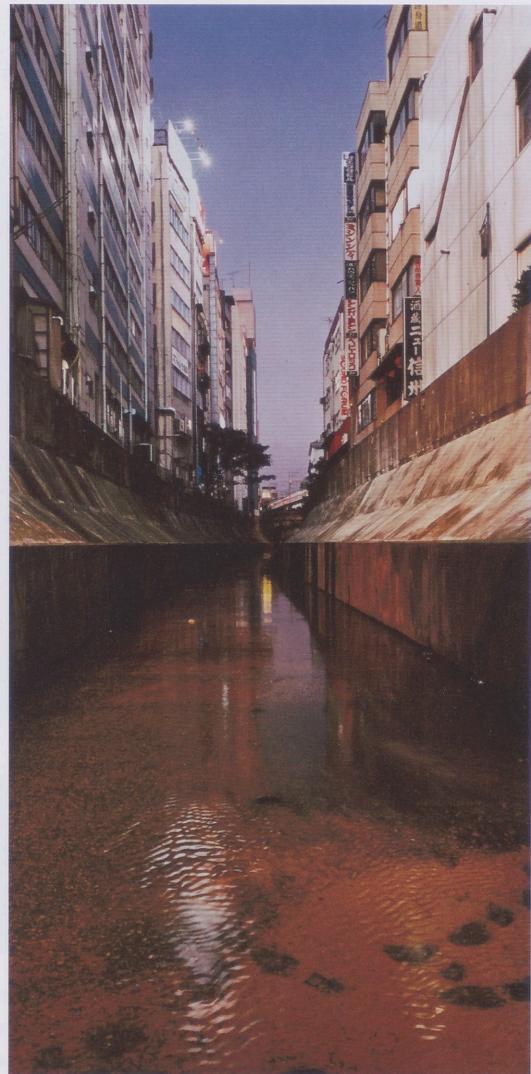
ments of the warrior class and the emergence of a middle class, the rising influence of Western culture and technology, and the impact of tourism.

By the early 20th century most of the world's large cities were home to active amateur photography clubs whose members primarily focused on pictorialism. Although Japanese practitioners of this international style incorporated aspects of the Western movement—soft focus, muted atmosphere, and landscape views—they imbued their approach with their own rich traditions.

Between the two world wars, modernism enlivened Japanese photographic styles with a wide range of experimentation aimed at discovering new realities and ways of seeing. When surrealism emerged, somewhat later than in the West, it was inventively modified to suit Japanese interests, resulting in especially evocative photographs.

The introduction of the Leica camera in 1926 fostered a social documentary style. Many of Japan's most distinguished documentary photographers began their careers working for government propaganda magazines. In the decade after World War II they reacted to the war's devastation with powerful, sober images.

Two photographic groups, Vivo and Provoke, greatly influenced the evolution of postwar photography. Moving away from social issues, this generation created bold, individualistic pictures, full of energy fueled by enormous cultural change. Finally, during the last two decades, contemporary Japanese artists have explored the boundaries of photographic expression, participating in a global dialogue without losing the cultural context that



enriches their images. *The History of Japanese Photography* promises to be an enlightening experience, bringing deserved recognition to this body of work and stimulating further research.

■ Tom E. Hinson, Curator of Photography



Sometimes they even look like art: two Museum Ambassadors in the outdoor courtyard during their Community Day last May.

Museum Ambassadors



Self-discovery often blossoms during the teenage years, when young people acquire life-long interests. In an effort to make the arts an ongoing part of kids' lives, in 2001-02 the museum introduced Museum Ambassadors, a pilot program that invited students from schools throughout greater Cleveland—public, private, parochial, inner-city, and suburban—to come to the museum, learn about art, and take their new knowledge and enthusiasm back to their communities. The CMA Womens Council generously provided a grant to pay a part-time intern and

volunteered many hours to the project.

Apart from long-term benefits to the museum, the arts community, and the region as a whole, the teens themselves enjoy immediate benefits: enhanced appreciation and knowledge of the arts; an introduction to community service; awareness of career opportunities in the arts and nonprofit world; expanded views of the world through exposure to various arts and cultures; enhanced life skills in public speaking, team-building, organization, and planning; and an organized, positive extracurricular activity.

The students like sharing their knowledge and excitement. They like seeing works in the collection that relate to their own cultural backgrounds, faces that look like their own. But interestingly, when asked which parts of the collection they like best, their answers are sometimes unexpected. "I like the Asian art galleries," says Roland C. Sweet III from Glenville, "because of the Buddhist murals." Eugene Smith from the Cleveland School of the Arts prefers Egyptian art "because it's close to illustration." Says Deborah Beim from Shaker, "I really like Cubism, but developed an appreciation

Getting to know students from other schools and neighborhoods is part of the experience.



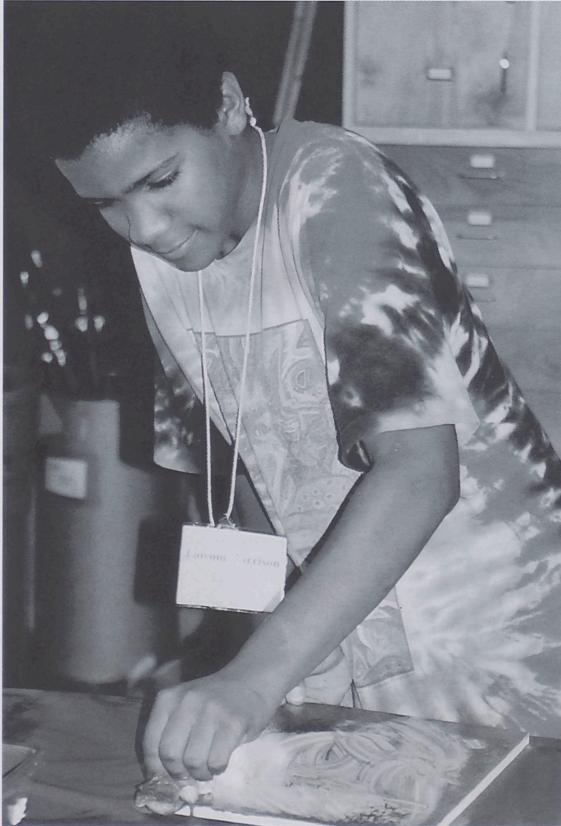
The distinguished sculptor and printmaker Elizabeth Catlett led a hands-on workshop for the students last September and donated her 2002 color linocut *Magic People* for use as the program's logo (37.4 x 35.7 cm [sheet], Gift of the Artist 2002.64).



for Sol LeWitt." Asia Johnson from Shaw enjoys landscape paintings.

Not chosen for any previously demonstrated interest in art ("I didn't know exactly what I was getting into when I started the program," says Val Music from Hathaway Brown), the students walked through the door hungry to absorb everything. Their loudest and clearest message was that they wanted to play an active role in the museum. To that end, half the students organized a community service project focused on third-graders from the

The resourceful Ambassadors tie-dyed shirts as Community Day uniforms.



inner city, conducting tours of the Asian, Egyptian, and African galleries and leading related art projects, while the other half organized a community day that attracted about 500 students to the museum for gallery talks, a band performance, and art projects.

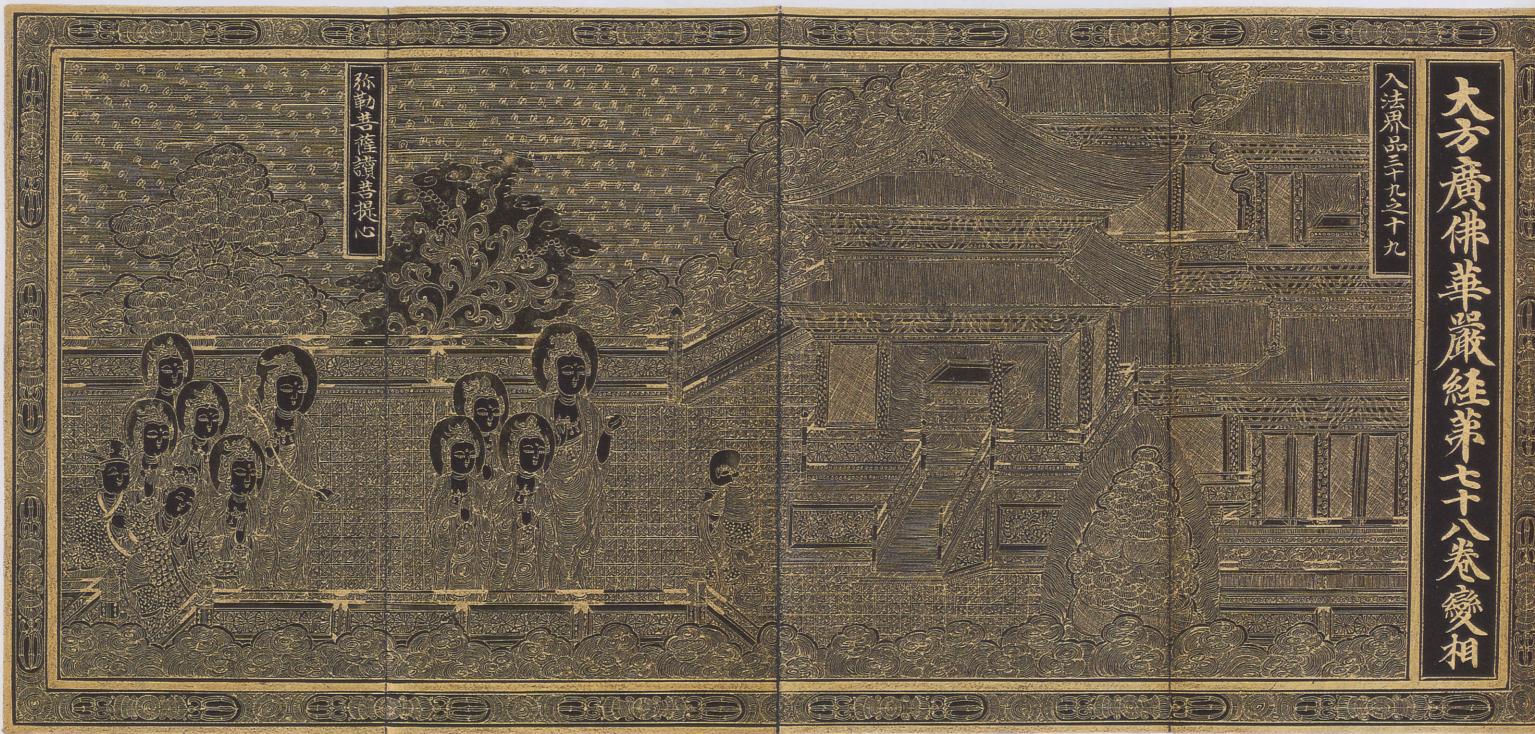
Twelve of the pilot program's 30 students wanted to continue this year. So, for the 2002-03 school year, the program expanded to two levels: Museum Masters for returning students and Museum Apprentices for new participants. This year the number of schools in the program increased from six to eight with the addition of Bedford High and University School. Since one of the museum's goals is to be a place where people of diverse backgrounds can come together in the common interest of art, we hope that these first two years of the Museum Ambassadors program are just the beginning of a long and rewarding engagement.

"Thank you very much for helping me get to know and love the museum," says Laurel Fehrenbach from Hathaway Brown School. "Since the start of this program, I don't ever stop talking about my experiences there, or the things I have learned, or the people I have met. It sounds like a cliché, but this program has really changed the way I think about my life, and what direction I will follow."

■ Thomasine Clark, Outreach Manager
■ Cathy Lewis-Wright, Associate Director, Outreach and Audience Development



Sacred Metalwork of Korea



COLLECTIONS

This folded book with illustrated frontispiece, the Avatamsaka Sutra (Hwaomgyong), dates to the latter part of Korea's Koryo period (13th–14th century, gold and silver on paper, h. 30.8 cm, The Severance and Greta Millikin Purchase Fund 1994.25).

During Korea's remarkable Unified Silla period (AD 668–935), long fractious political relationships between regional groups in the peninsula were resolved, international relations with China and Japan stabilized, and domestic well-being evolved at a dramatic pace. The era established norms of state conduct as well as performance that became for later generations benchmarks by which to assess contemporary achievements.

No small measure of Silla's success in unifying the peninsula can be attributed to the consequences of its official embrace of Buddhism, supplanting native shamanistic practices. Buddhism had arrived in the fourth century and flourished in the southwest kingdom of Paekche, from whence it was introduced into Japan. But within the peninsula its teachings, rituals, and architectural forms only reached eastern Silla during the first half of the sixth century. A full century later the country was united, its capital located in Silla at Kyōngju, soon to become one of Asia's—and the world's—great cities. The government became infused with and was transformed by the emerging values of a homogeneous society and culture. Buddhism's influence upon the nation's daily life, especially among the upper social classes and within the court, had a profound effect, one which naturally endured following the demise of Silla political leadership in the ninth century.

The ensuing consolidation of rule by King Taejo (r. 918–43) through administrative as well as land reforms highlights the dynamic origins of the Koryo era (918–1392), a time of particular distinction for Buddhist culture in Korea, especially when compared to policies of the contemporary Song dynasty (960–1279) in China.

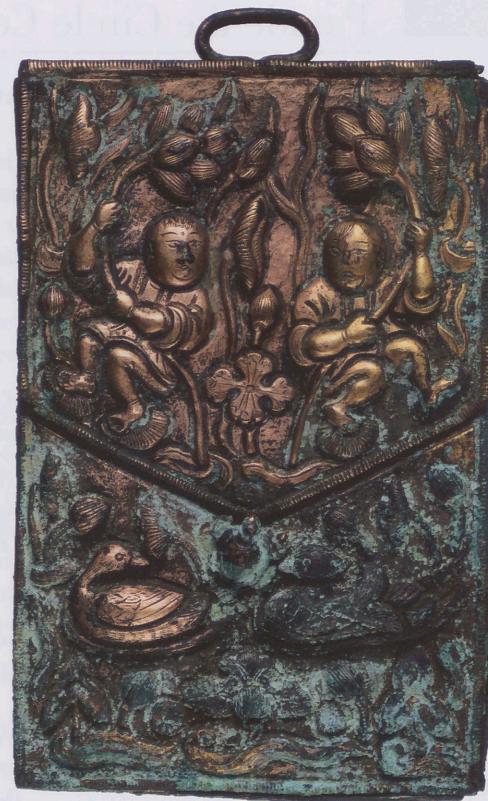
The Koryo court vigorously sponsored both the meditative (Korean: Sōn, Japanese: Zen) and doctrinal (Korean: Kyo) approaches to the practice of Buddhist faith. The Kyo sects embraced doctrines and rituals espoused in religious texts, or sutras, and their commentaries. While sutras normally were written in "book size" formats in gold and/or silver pigments on blue indigo-dyed paper, they also were transcribed onto small scrolls of plain paper for everyday use. Such scrolls served as practical, easily transportable religious items for monks and laymen alike, whenever circumstances allowed their perusal. A rare, elegant carrying case for these small sutras in the museum collection attests to the aristocratic patronage of the applied arts in the later Koryo period. Among its fascinating features is the small turtle that serves as the clasp for opening the case's hinged lid.

An even more unusual example of Buddhist metalwork in the Korean collection is a ritual bell used in esoteric sect ceremonies. Symbolic of the need to protect worship space as well as please through sound the central deity of devotion in a

Note that the thunderbolt that ends the handle of this 14th-century Buddhist ritual bell appears on the border of the sutra at the left, at

each end of the repeated spiral motif (bronze with cast and incised designs, h. 18 cm, Gift of Mitsuru Tajima 1998.123).

A loop allowed this sutra container to be attached by a sash to one's clothing (12th–13th century, gilt bronze with incised and high-relief decoration, h. 10 cm, Gift of Mitsuru Tajima 1998.121).



temple hall, this bell features an array of eight fierce guardian deities played around its curvilinear form. The bell's opposite sharp ends, or "thunderbolts," hark back to early Indian weaponry, here emblematic of the imperative to safeguard the faith, which when fervently embraced protects the faithful and the interests of the state, as declared by King T'aejo in one of his Ten Admonitions at the beginning of his reign: "The great task of our country surely depends on the protecting power of the Buddha. Therefore build monasteries for the two leading Buddhist schools, Sōn and Kyo, dispatch abbots and cultivators of purity, and let them carry out their work."

■ Michael Cunningham, Curator of Japanese and Korean Art



Parade the Circle Celebration

Parade the Circle Celebration is sponsored by Sky Bank and the Cleveland Museum of Art Women's Council. Additional support comes from the Ohio Arts Council; the Institute for Museum and Library Services; the City of Cleveland; Cleveland City Council members Patricia J. Britt (Ward 6), Sabra Pierce Scott (Ward 8), and Kevin Conwell (Ward 9); and the Cleveland Coca-Cola Bottling Company.



Register for classes through the Ticket Center, 216-421-7350 or 1-888-CMA-0033.

Classes are offered pending sufficient registration.

Cleveland's unique community arts event takes place this year from 11:00 to 4:00 on Saturday, June 14, with the parade at noon. The theme is *Springs among Stones*, and you can join the parade for \$4/person. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed in the parade.

To be listed in the printed program, register by Sunday, May 25. Register for all workshops or for the parade during any listed workshop. Workshop flyers are available in the lobby. For more information, call 216-707-2483.

Presented by the museum and University Circle Incorporated, celebration day festivities also include entertainment and hands-on activities.

Basic Workshops

Fridays 6:00-9:00, Saturdays 1:30-4:30, and Sundays 1:30-4:30, begin May 2 and continue until the parade. A workshop pass (individuals \$25; families \$75 up to four, \$15 each additional person) covers all basic workshops and includes parade registration. Children under 15 must register and attend with someone older.

Special Workshops

Saturdays, May 10-June 7, 10:00-12:30. *Batik*. Batik your own parade costume or banner. Individuals \$25 with pass; fabric at cost.

Stilt Weekend

Saturday, May 17, 1:30-4:30, and Sunday, May 18, 1:30-4:30. Walk on stilts! Ezra Houser and Canadian parade artists Brad Harley and Rick Simon show you

how. Free to all, priority to passholders; children must be at least 10 years old. Passholders without stilts may order them *only* during Stilt Weekend: \$35 (yours to keep after safety training).

Stilt dancing for Paraders

Saturdays, May 24-June 7, 10:00-12:30 (novice) and 1:30-4:30 (advanced). Ezra Houser teaches stilt safety, tying, and the art of dancing on stilts. Free with workshop pass.

Volunteers

More than 100 volunteers are needed each year both in advance and on parade day. Assist in parade workshop sessions, distribute posters and flyers, or select one of the dozens of parade day jobs. Call the Volunteer Initiatives office at 216-707-2593 for more information.

Classes and Workshops

Limit 15 per class.

Special Workshop: Classical Draftsmanship

Saturday, May 10, 10:30-4:00. Intensive class, using charcoal on newsprint to sketch from sculptures in the galleries. \$80, CMA members \$40.

All-day Drawing Workshop

Saturday, May 17, 10:30-4:00. Intensive class for beginners to advanced, using charcoal on newsprint to sketch from figurative sculptures in the galleries. \$80, CMA members \$40.

Family Sunday

Sunday, May 18, 1:30-4:30. 1:30 *Mini Highlights Tour*

2:00-4:30 *Family Express: Dutch Treat*. Create works of art "good enough to eat," inspired by Dutch still-life paintings at this free drop-in workshop for the entire family.

Coming up in June:

Going for Baroque: From Caravaggio to Vermeer

Four Thursdays, June 5-26, 10:00-12:00.

Michael Weil, CWRU doctoral candidate, explores the dynamic and multifaceted art of 17th-century Europe. \$60, CMA members \$40.

Circle Sampler Camp

This week-long, all-day camp allows students to sample ten University Circle institutions. Choose from four sessions: students entering grades 1-3, week of June 16 or June 23; grades 4-6, week of July 21 or July 28. Call 216-231-4600, ext. 214.

Summer Museum Art Classes

Tuesdays/Thursdays, June 24-July 24, or Saturdays, June 28-July 26, morning or afternoon sessions.

Members get priority registration through May 17, and family members enjoy a discount. Call the Ticket Center.





LECTURES AND TALKS

Gallery Talks

1:30 daily, Thursdays at 2:30, Saturday and Sunday at 3:00, and Wednesday evenings at 6:00. Meet in the main lobby. Talks with special themes are noted here; other talks are general museum highlights tours. *Note: The first Wednesday of each month, the docent corps now offers a titled talk at 6:00.*

Early 19th Century

Thursday, May 1, 2:30. Pat Ashton

Written in Stone

Sunday, May 4, 1:30 and Sunday the 25th at 1:30. Jean Graves

History of Glass

Wednesday, May 7, 6:00. Robin Ritz, docent

Sculpture in the Round

Wednesday, May 7, 1:30 and Wednesday the 14th at 1:30. Debbie Apple-Presser

French Impressionism

Thursday, May 8, 2:30. Saundy Stemen

Guardians and Gateways

Sunday, May 11, 1:30. Frank Ispahrding

French Post-Impressionism

Thursday, May 15, 2:30. Kate Hoffmeyer

Post-Impressionism

Sunday, May 18, 1:30 and Wednesday the 21st at 1:30. Kate Hoffmeyer

Landscape: Constructed and Deconstructed

Sunday, May 18, 2:30. Karen Levinsky

Edo Period Japan

Thursday, May 22, 2:30. Joellen DeOreo

Off to the Races:

Lautrec and Degas

Wednesday, May 28, 1:30. Saundy Stemen

History of Japanese Photography

Wednesday, May 28, 6:30. Seema Rao

Giehler's K2 looms in MetaScape. The artist speaks Friday, May 16.



On view in gallery 214: Jean de Beaumetz's The Crucifixion with a Carthusian Monk, from about 1390 (tempera on panel, h. 56.5 cm, Leonard C. Hanna Jr. Fund 1964.454). An important exhibition on the patronage of Philip the Bold and Jean the Fearless is currently being prepared by Stephen Fliegel, associate curator of medieval art. The opening is scheduled for the fall of 2004.

Lectures

Millionaires' Row

Sunday, May 4, 2:00.

During the Gilded Age, Cleveland's Euclid Avenue was home to some of the most splendid and opulent mansions in the United States (most now lost). Join lecturer Tina Musgrave as she explores the rise and fall of these once great estates.

Pillars of Society: Cleveland's Gilded Age Collectors

Wednesday, May 7, 6:30.

Dale Hilton discusses the influence of Jeptha Wade, Hinman Hurlbut, John L. Severance, and others whose taste and philanthropy helped shape the museum.

Ancient Egyptian Mines and Quarries

Wednesday, May 14, 7:30.

James A. Harrell, University of Toronto (AIA sponsored).

MetaScape: Torben Giehler

Friday, May 16, 7:00.

Artist Torben Giehler discusses his work, including work included in *MetaScape*, in Project 244.

The Significance of the Tea Gown in 19th-century and Early 20th-century Dress

Sunday, May 18, 2:00.

Anne Bissonnette, curator, Kent State University Museum. The complexities of 19th-century life and fashion are revealed through study of the tea gown.

PERSONAL FAVORITE

"This little painting has been mythical to me since my studies at the Sorbonne," says Curator of Painting Sylvain Bellenger. "It is the best-preserved of the two works of Jean de Beaumetz that survive today" (the other is in the Louvre). Like the museum's three *Tomb Mourners* in the same gallery, this painting was commissioned by Philip the Bold, Duke of Burgundy. Jean de Beaumetz did all 24 of the paintings for the dark and austere Carthusian friar's cells of the monastery of Champmol.

"The Duchy of Burgundy was a brilliant center of art. Its capital, Dijon, was on the main roads between Paris, Siena, and Antwerp. Europe in the 14th and 15th centuries looked in many ways like the European Union of today, with cultural regions in place of national boundaries. The artists who worked for the duke were Flemish, Parisian, Spanish, and Italian. So, although I think of this work as the glory of Burgundy, the dramatic blood covering the body of Christ



looks Flemish. The tenderness of St. John is Sienese. The elegant silhouettes and long hands of the three Maries come from Paris's late gothic art. The incised floral background imitates textiles and manuscripts. At this time French artistic identity was not fully built, yet the gravitas and restraint of the expression of the monk anticipates a later French ideal. There is also a discreet joie de vivre: the monk's healthy pink cheeks suggest the influence of fine Burgundy cuisine. This painting is an invitation to contemplation. Allow yourself to look at it and it will reveal its message. And remember that monks would have to live in front of it with no other distraction for years!"

International Film Series

The first Cleveland showing of five new movies. Each film \$7, CMA members \$5.

God Is Great, I'm Not

Friday, May 2, 7:00.

Sunday, May 4, 1:30.

(France, 2001, color, subtitles, 35mm, 95 min.) directed by Pascale Baily, with Audrey Tautou and Edouard Baer. *Amelie*'s Audrey Tautou plays a 20-year-old fashion model who tries on different boyfriends—and different religions—in this winsome romantic comedy. Rejecting Catholicism and Buddhism, she becomes fixated on Judaism when she starts dating a nonobservant Jewish veterinarian.



Tautou and Baer in *God Is Great, I'm Not*, Friday the 2nd and Sunday the 4th

L'Chayim, Comrade Stalin!

Wednesday, May 7, 7:00.

Sunday, May 11, 1:30.

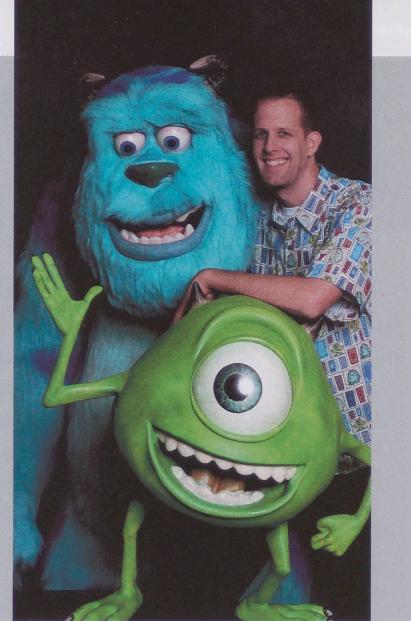
(USA, 2003, color/b&w, subtitles, Beta SP, 93 min.) directed by Yale Strom. The new nonfiction film from the maker of *The Last Klezmer* is a fascinating portrait of the Soviet Union's Jewish Autonomous Region, created by Stalin in remote eastern Siberia in 1934. The movie employs newsreels, clips from the 1936 Soviet propaganda film *Seekers of Happiness*, and interviews with pioneers to recount the history of this pre-Israel Jewish homeland built amid swamps and snow.

Masters, Inc.

Behind the Scenes at Pixar with Peter Docter

Saturday, May 10, 2:00.

Oscar-nominated filmmaker Peter Docter, director of *Monsters, Inc.*, sheds light on the workings of the world's foremost computer-animation studio, Pixar, in this special show featuring revealing looks at the making of *Monsters, Inc.* and *Toy Story*, a selection of animated shorts (including Docter's Oscar-nominated new film *Mike's New Car*), and a question-and-answer session. \$10, CMA members \$7, kids 12 and under \$5. No passes or twofers. Photo courtesy Pixar.



The Fall of Otrar

Wednesday, May 14, 6:00.

(USSR, 1991, b&w/color, subtitles, 35mm, 165 min.) directed by Ardash Amirkulov. In this historical epic set during the 13th century, a Muslim warrior tries to convince his ruler that the encroaching Mongol conqueror Genghis Khan poses a real threat to his Central Asian kingdom. This remarkable movie, co-written by Alexei Gherman, is presented in the U.S. with the support of Martin Scorsese.

Yellow Asphalt

Wednesday, May 21, 7:00.

Friday, May 23, 7:00.

(Israel, 2001, color, subtitles, 35mm, 87 min.) directed by Danny Verete. This unique and eye-opening film, set in the Judean desert, tells three emotionally charged stories about the clash between

ancient Bedouin culture and contemporary Israeli values. "A rare glimpse into a world we seldom, if ever, encounter." —*Time Out New York*

The Pinochet Case

Wednesday, May 28, 7:00.

Friday, May 30, 7:00.

(France/Chile/Belgium/Spain, 2001, color, subtitles, 35mm, 110 min.) directed by Patricio Guzmán. The director of the seminal *The Battle of Chile* chronicles the arrest, detention, and extradition of former Chilean dictator General Augusto Pinochet—guilty of many human rights abuses—in this sobering study of post-Allende Chile. "Re-examines one of the most painful episodes of recent Latin American history." —*The New York Times*



The Pinochet Case, Wednesday the 28th and Friday the 30th



MUSIC AND PERFORMANCE

Jazz Piano to Renaissance Lute

Buy tickets at
the Ticket Center,
216-421-7350 or
1-888-CMA-0033.

The Fred Hersch Trio

Wednesday, May 7, 7:30.

"A poet of a pianist" —*The New Yorker*. Jazz pianist Fred Hersch has enjoyed a distinguished career as composer, arranger, bandleader, and performer over the course of 20 years. Hersch has headlined 18 albums, two nominated for Grammy awards, and is featured on more than 80 other recordings. Presented as part of the Gala Series and as a benefit for the AIDS Taskforce of Greater Cleveland. To support the Taskforce, call 216-357-2223 for tickets (limited availability). Pre-concert interview: Bobby Jackson with Fred Hersch. For all other

tickets, call 1-888-CMA-0033.

\$20 and \$18; CMA, Musart Society members, seniors, and students \$16 and \$14; special student rate at the door \$5.

Antonio Pompa-Baldi, piano

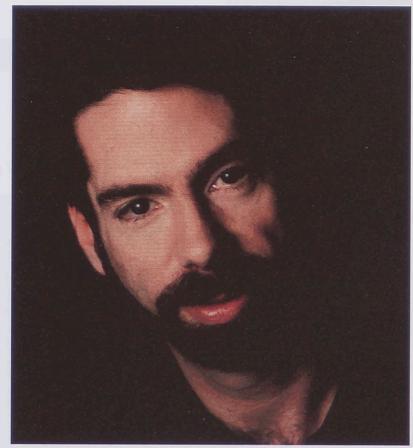
Saturday, May 3, 2:30.

Works by Poulenc, Grieg, Liszt, Rachmaninoff, and others. Free admission. Presented with the support of Tri-C.

Art and Music: Caravaggio

Wednesday, May 21, 6:30.

Lecture by Saundy Stemen followed at 7:00 by *Lute Music in the Age of Caravaggio*, Kenneth Bé, Renaissance lute.



Fred Hersch

Performance

Peace Will Be My Applause: The Soul of W.E.B. Dubois

Friday, May 2, 7:00.

Play by Margaret Ford Taylor; music arranged and directed by Glen A. Brackens; produced by June Antoine. Commissioned by the Creative Writing Workshop Projects.

FILM AND MUSIC



Above: Composer Andriessen and director Greenaway. Below: One of many mostly nude scenes from *M Is for Man, Music, and Mozart*.



M Is for Man, Music, and Mozart

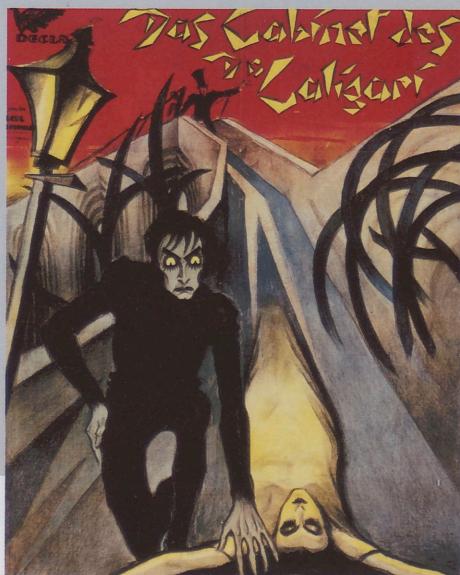
Friday, May 9, 7:30.

Directed by Peter Greenaway, this silent film is brought to life with an original score by Louis Andriessen performed by the Oberlin Contemporary Ensemble with solo soprano Rebecca Cross under the direction of Timothy Weiss. When Louis Andriessen was asked by the BBC to write music for one of six short films for BBC television titled *Not Mozart*—an ironic response to the Mozart Bicentennial—he accepted and chose Peter Greenaway as his creative partner. Greenaway's film synopsis in his words: "Having made man and taught him movement, what is the best thing that could be done with him? Teach him to make music. Having made man and taught him to make music, then it was necessary to invent Mozart." This is a rare opportunity to experience the film and an even rarer chance to hear it with live music. There is nowhere in the world where you can experience this project. Adult content. No one under 17 admitted. Also on the program, Jonathan Harvey's *Bhakti* for quadraphonic tape and 17 players. \$7, CMA members \$5.

Lingua accompanies The Cabinet of Dr. Caligari

Friday, May 16, 7:30.

(Germany, 1919, color-tinted b&w, English intertitles, 35mm, 60 min.) directed by Robert Wiene, with Werner Krauss, Conrad Veidt, and Lili Dagover. Cleveland's Lingua—a trio consisting of Dan Bode (harmonica), Al Moses (guitar), and Rick Kodramaz (bass)—performs its original musical score to the great German Expressionist silent film, seen here in a beautiful new 35mm print. One of the most famous horror movies ever made, the film features striking painted backdrops and a creepy plot about a malevolent hypnotist and the somnambulist who carries out his evil bidding.



Get Involved with Affiliate Groups

Affiliate groups offer special opportunities for museum members, connoisseurs and novices alike. You must maintain a current CMA membership, and each group also collects its own annual dues.

Contemporary Art Society

Offers lectures, tours, and trips while helping to enrich the museum's collection of contemporary art. 216-707-2403.

Friends of African and African-American Art

Promotes the appreciation of artists of the African diaspora and generates funds to acquire works for the museum. 216-707-6860.

Friends of Photography

Cultivates knowledge of photography, promotes private collecting, and generates acquisition funds for the museum. 216-707-2405.

Legacy Society

Honors members who provide for CMA via planned giving endowments. 216-707-2585.

Musart Society

Supports the great tradition of music at the museum; underwrites the

free Musart Series and supports the Gala Music Series. Members receive ticket discounts. 216-707-2282.

Painting and Drawing Society

Promotes knowledge about and collection of European and American paintings and drawings, from old masters to 1945. 216-707-2420.

Print Club of Cleveland

Supports the print department, educates about printmaking and collecting, and sponsors the annual Fine Print Fair. Membership limited to 250. 216-707-2242.

Textile Art Alliance

Supports the department of textiles and offers lectures, workshops, and exhibitions. 216-707-2256.

Trideca Society

Dedicated to three-dimensional decorative arts and architecture from the 19th century to the present. 216-707-2413.

Volunteer Corps

Make a real difference in the museum's dynamic activities: opportunities match your talents and interests in ongoing efforts or occasional projects. 216-707-2593.

Young Friends

Allows 20- to 40-somethings to focus on a deeper understanding of art and forge friendships in meetings, social events, and volunteerism. 216-707-2744.

Volunteer Week

April 27 to May 3 Is National Volunteer Week

During 2002, over 1,000 volunteers gave 31,000 hours of their free time to help the museum and its visitors. That's hundreds of thousands of dollars' worth of time. When you see a museum volunteer, please say thanks for all the terrific work they do!

Legacy of Endowments

The museum's endowment program continues to grow because more and more of our friends recognize the benefits of creating their own endowment funds. Why do these people choose to make endowment gifts to the museum?

Durability

The idea of creating a perpetual stream of financial support makes sense to people who like the concept of a fund that earns income when used annually to support the museum.

A Positive Legacy

When donors attach their names to an endowment fund, they create an enduring legacy that will outlive them and influence succeeding generations. Endowment funds can also be used to honor the lives of others.

Perpetuate Annual Gifts

Many donors see an endowment fund as a means to underwrite their own regular giving to the museum. For example, an endowment fund of \$50,000, earning 6%, creates \$2,500 to spend and \$800 to go back into the fund. It's a great way to keep giving generation after generation.

A Stronger Museum

Each year, the museum must raise a certain number of dollars to meet operational costs. Receiving regular annual payouts from endowment funds relieves some of the pressure to raise funds for the current year and permits the board to plan more confidently for the future.

Personal Satisfaction

Having your name on a fund that will benefit others for centuries is truly satisfying.

To obtain information about our endowment program, please contact Karen Jackson, associate director of planned giving. She is available to talk with you confidentially about your gift and estate plans, and to assist you in finding an attorney. You can reach her at 216-707-2585.

MUSEUM STORES MAY SPECIAL



French Peacock Feather Jewelry

Just in time for Mother's Day, members receive 25% off this striking collection of jewelry based on a beautiful 18th-century French powder box. The antiqued gold-tone pieces of this collection are accented with two-color enameling and glass pearls.

To see more CMA products, please visit our online store at www.clevelandart.org.



MAY

S	M	T	W	T	F	S
			1	2	3	
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.

Cool Fridays, 5:30–8:00 every Friday evening
Brunch in the Oaks, every Sunday, 10:00–2:00

T Tickets required
216-421-7350
(Jazz on the Circle,
216-231-1111)

S Admission charge

R Reservation required

P Parade-related event; fees vary; see specific listings



W. E. B. Dubois, whose soul is the subject of a performance on May 2

1 Thursday
Highlights Tour
1:30
Galleries of Great Art Talk
2:30 Early 19th Century

2 Friday
Highlights Tour
1:30
Cool Fridays
5:30–8:00 The Cello Trio
Basic Parade Workshop 6:00–9:00 **P**
Performance 7:00 The Soul of W. E. B. Dubois
Film 7:00 God Is Great, I'm Not **S**

3 Saturday
Basic Parade Workshop 1:30–4:30 **P**
Highlights Tours 1:30 and 3:00
Concert 2:30 Antonio Pompa-Baldi, piano

4 Sunday
Gallery Talk 1:30 Written in Stone
Basic Parade Workshop 1:30–4:30 **P**
Film 1:30 God Is Great, I'm Not **S**
Lecture 2:00 Millionaires' Row
Highlights Tour 3:00

6 Tuesday
Highlights Tour 1:30

7 Wednesday
Gallery Talk 1:30 Sculpture in the Round

Gallery Talk 6:00 History of Glass
Lecture 6:30 Pillars of Society: Cleveland's Gilded Age Collectors
Film 7:30 L'Chayim, Comrade Stalin! **S**
Gala Concert 7:30 The Fred Hersch Trio **S**

15

8 Thursday
Highlights Tour
1:30
Gallery Talk
2:30 French Impressionism

9 Friday
Highlights Tour
1:30
Cool Fridays
5:30–8:00 Severiano Martinez
Basic Parade Workshop 6:00–9:00 **P**
Film with Live Music 7:30 M Is for Man, Music, and Mozart (adults) **S**

10 Saturday
Special Parade Workshop 10:00–12:30 Batik **P**

Special Workshop 10:30–4:00 Classical Draftsmanship **S**
Basic Parade Workshop 1:30–4:30 **P**
Highlights Tours 1:30 and 3:00
Special Film Event 2:00 Masters, Inc.: Behind the Scenes at Pixar with Pete Docter **S**

11 Sunday
Gallery Talk 1:30 Guardians and Gateways
Basic Parade Workshop 1:30–4:30 **P**

Film 1:30 L'Chayim, Comrade Stalin! **S**
Highlights Tour 3:00

13 Tuesday
Highlights Tour 1:30

14 Wednesday
Gallery Talk 1:30 Sculpture in the Round

Highlights Tour 6:00
Film 6:00 The Fall of Otrar **S**
AIA Lecture 7:30 Ancient Egyptian Mines and Quarries

15 Thursday
Highlights Tour
1:30
Gallery Talk
2:30 French Post-Impressionism

16 Friday
Highlights Tour
1:30
Cool Fridays
5:30–8:00 Buzz
Basic Parade Workshop 6:00–9:00 **P**
Film with Live Music 7:30 Torben Giehler

Film with Live Music 7:30 Lingua accompanies The Cabinet of Dr. Caligari **S**

17 Saturday
Special Parade Workshop 10:00–12:30 Batik **P**

All-day Drawing Workshop 10:30–4:00 **S**
Parade Stilt Weekend 1:30–4:30 (order stilts for future training) **P**
Basic Parade Workshop 1:30–4:30 **P**
Highlights Tours 1:30 and 3:00

18 Sunday
Basic Parade Workshop 1:30–4:30 **P**

Parade Stilt Weekend 1:30–4:30 (order stilts for future training) **P**
Gallery Talk 1:30 Post-Impressionism

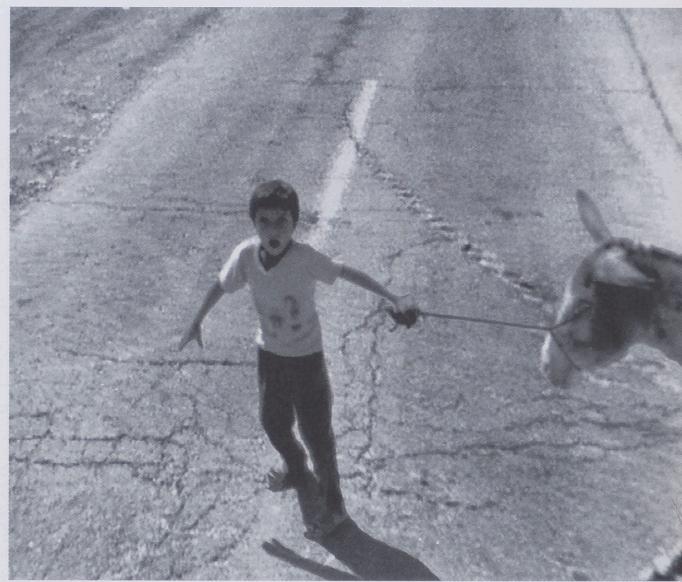
Family Mini Highlights Tour 1:30

Lecture 2:00 Significance of the Tea Gown
Family Express 2:00–4:30 Dutch Treat

Highlights Tour 3:00

Gallery Talk 2:30 Landscape: Constructed and Deconstructed

Film 7:00 Yellow Asphalt **S**



Yellow Asphalt, Wednesday the 21st and Friday the 23rd.

20 Tuesday
Highlights Tour
1:30

21 Wednesday
Gallery Talk 1:30 Post-Impressionism
Highlights Tour 6:00
Art and Music 6:30 The Art of Caravaggio and (at 7:00) Lute Music in the Age of Caravaggio
Basic Parade Workshop 1:30–4:30 **P**
Highlights Tours 1:30 and 3:00

22 Thursday
Highlights Tour 1:30
Gallery Talk 2:30 Edo Period Japan

23 Friday
Highlights Tour 1:30

Cool Fridays 5:30–8:00 BJ O'Malley

Basic Parade Workshop 6:00–9:00 **P**

Film 7:00 Yellow Asphalt **S**

25 Sunday
Basic Parade Workshop 1:30–4:30 **P**

Gallery Talk 1:30 Written in Stone

Family Express 2:00–4:30 Dutch Treat

Highlights Tour 3:00

27 Tuesday
Highlights Tour 1:30

Landscapes: Constructed and Deconstructed

Highlights Tour 3:00

24 Saturday
Special Parade Workshop 10:00–12:30 Batik **P**

Special Parade Workshop 10:00–12:30 Stiltdancing (novice) **P**

Basic Parade Workshop 1:30–4:30 **P**

Special Parade Workshop 1:30–4:30 Stiltdancing (advanced) **P**

Highlights Tours 1:30 and 3:00

28 Wednesday
Gallery Talk 1:30 Off to the Races: Lautrec and Degas

Highlights Tour 6:00
Gallery Talk 6:30 History of Japanese Photography

Film 7:00 The Pinochet Case **S**

29 Thursday
Highlights Tour 1:30

Basic Parade Workshop 1:30–4:30 **P**

Film 7:00 The Pinochet Case **S**

30 Friday
Highlights Tour 1:30

Basic Parade Workshop 6:00–9:00 **P**

Film 7:00 The Pinochet Case **S**

31 Saturday
Special Parade Workshop 10:00–12:30 Batik **P**

Special Parade Workshop 10:00–12:30 Stiltdancing (novice) **P**

Basic Parade Workshop 1:30–4:30 **P**

Special Parade Workshop 1:30–4:30 Stiltdancing (advanced) **P**

Highlights Tours 1:30 and 3:00

The Cleveland Museum of Art

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216-707-2333
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216-267-7155

Parking

\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

Sight & Sound

Audio guide of the collection. Free.
Closes one hour before museum.
Oasis Restaurant: Sunday brunch 11:00-2:30; reservations recommended. Call 216-707-6890

General Hours

Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays
(some holidays
excepted), July 4,
Thanksgiving,
December 25, and
January 1

Still Lifes Café

Closes one hour before museum.
Oasis Restaurant: Sunday brunch 11:00-2:30; reservations recommended. Call 216-707-6890

Ingalls Library Hours

Tuesday-Saturday
10:00-5:00,
Wednesday until
9:00. Slide library
by appointment
(216-707-2545)

Print Study Room Hours

By appointment only
(216-707-2242)
Tuesday-Friday
10:00-11:30 and
1:30-4:45

The Cleveland Museum of Art

Members Magazine
(ISSN 1081-7042)
Vol. 43 no. 5,
May 2003.
Published monthly
except July and
August by the
Cleveland Museum
of Art at Cleveland,
Ohio 44106

Staff

Donna L. Brock,
Laurence Channing,
Gregory M. Donley,
Kathleen Mills
Photography:
Howard T. Agriesti,
Gary Kirchenbauer,
Gregory M. Donley
Digital scanning:
Janet Burke,
David Brichtford
Production:
Charles Szabla

P. 4

Japanese
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P. 8

Sacred Metal-work



P. 6

Museum
Ambassadors



P. 12

Film

P. 10
Hands-on Art

P. 13
Music and
Performance



P. 15
Calendar



P. 11
Lectures and
Talks